

FACULTY OF MUSIC
UNIVERSITY OF TORONTO

*Faculty Artists
Series*
1985-86

PROGRAMME III

WALTER HALL

SATURDAY JANUARY 18, 1986

8 PM

PROGRAMME

Sonata in G minor for two violins and
continuo, Op. 2 No. 6

G.F. HANDEL
1685-1759

Larghetto
Allegro
Adagio
Allegro

Victor Danchenko, violin; Jascha Milkis, violin
Marianna Rozenfeld-Milkis, piano

Sonata for two violins in C, Op. 56

SERGEI PROKOFIEV
1891-1953

Andante cantabile
Allegro
Comodo (quasi allegretto)
Allegro con brio

Victor Danchenko, violin; Jascha Milkis, violin

Grand Duo Concertante in E flat for
clarinet and piano, Op. 48

CARL MARIA VON WEBER
1786-1826

Allegro con fuoco
Andante con moto
Rondo: Allegro

Joaquin Valdepeñas, clarinet; Patricia Parr, piano

-INTERMISSION-

Trio in A minor for violin, cello and piano

MAURICE RAVEL
1875-1937

Modéré
Pantoum (Assez vif)
Passacaille (Très large)
Final (Animé)

Lorand Fenyves, violin; Vladimir Orloff, cello
Patricia Parr, piano

-TONIGHT'S ARTISTS -

Russian born violinist **VICTOR DANCHENKO** was, for many years, one of the Soviet Union's premier soloists with an extensive performing career in the Soviet Union, Bulgaria, Roumania, Yugoslavia and Italy. Since emigrating to Canada in 1977, he has performed with the Toronto Symphony and is frequently heard on the CBC. Recent appearances have included concerts with the Puerto Rico Symphony and last April an extensive tour of Spain and France. Mr Danchenko began his association with the Faculty of Music in 1978 as a violin instructor. His students continue to take top honours at Kiwanis Festivals and Canadian Music Competitions, and one was a finalist at the Yehudi Menuhin International Competition in England 1983.

JASCHA MILKIS was born in Odessa, U.S.S.R. and received his musical training at the College of Music in Moscow and the Music School and Conservatory in Odessa. During a 17 year tenure with the Leningrad Symphony, he travelled with the orchestra on tours to Canada, the United States, Japan and throughout Europe. He also performed annual recitals at the Leningrad Conservatory's Glazounov Hall and was heard many times as a soloist with the Leningrad Chamber Orchestra. Mr. Milkis joined The Toronto Symphony as Associate Concertmaster in 1975. As well as appearing as soloist with the Symphony, he is also active as a chamber musician and is heard frequently on CBC Radio.

MARIANNA ROZENFELD-MILKIS was born in the U.S.S.R. and studied music at the Special Music School and State Conservatory in Odessa. Before coming to Canada, she coached at the Alma Alta Opera Theatre and taught at the Leningrad Music College. Ms. Rozenfeld-Milkis is a member of the keyboard faculty of the Royal Conservatory and an accomplished concert pianist, chamber music performer, and accompanist. She has made a number of recordings for the CBC.

JOAQUIN VALDEPEÑAS was born in Mexico and studied at California State University and Yale University before joining the Toronto Symphony as Principal clarinet in 1980. He is heard often on radio and television throughout North America, and last year made his European debut with the BBC Welsh Symphony, broadcast on BBC Television. Last Fall he recorded his debut album with Patricia Parr for the CBC SM5000 Series. In addition to teaching at the Faculty and performing with the Toronto Symphony, Mr. Valdepeñas frequently appears as soloist and chamber player.

THE FENYVES, ORLOFF, PARR TRIO. This "remarkable precise ensemble" (John Kraglund, Globe and Mail), whose members are all internationally acclaimed soloists, was formed ten years ago when pianist Patricia Parr returned to her native Toronto to join the Faculty of Music, where her two colleagues, Lorand Fenyves, violin, and Vladimir Orloff, cello, were already on staff. The Trio has given several concerts on CBC Radio as well as regular appearances in concerts at the University of Toronto and throughout Ontario. All the standard works for this instrumentation are included in the Trio's repertoire, and they are often joined by other instruments and voices to add to their versatility.

LORAND FENYVES, Professor Emeritus of the Faculty of Music, started his concert career in his native Budapest and on the eve of World War II moved to Israel where he founded the Israeli Academy of Music in Tel Aviv. For many years he was concertmaster of l'Orchestre de la Suisse Romaine, and, in addition, conducted master classes of international renown before coming to Canada in 1965, where he has been associated with the Jeunesses Musicales and the National Youth Orchestra. Recent concert tours have taken him to Europe and Japan where he appears regularly with orchestras and in solo recitals. His latest album on the Faculty of Music's own ARBOR DISCS label with Patricia Parr features works by Bartok and Franck.

VLADIMIR ORLOFF began his professional solo career in Roumania. He became the youngest member of the Bucharest Philharmonic at age 17 and within a few years was awarded first prize at the International Competitions of Bucharest, Warsaw and Geneva. His solo career has included impressive appearances in Prague, Paris, London, Berlin, Amsterdam, China, Israel, the U.S. and Canada. Through the years he has been a Professor at the leading Universities of Bucharest and Vienna, and since 1971 he has been a Professor at the Faculty of Music. Long considered one of the leading cellists in North America, Mr. Orloff is in constant demand for masterclasses and as a soloist and chamber artist.

PATRICIA PARR performed with the Toronto Symphony, the Rochester Civic Orchestra and the New York Pops Orchestra before she was ten. A double scholarship student at the Curtis Institute in Philadelphia, Miss Parr followed her studies there with two years of study with Rudolf Serkin. Since then she has performed in concert on radio, television and with major orchestras throughout Canada and the United States. Her outstanding ability as a chamber music artist has become widely known with numerous appearances at the Marlboro Festival and with several international ensembles. A highly respected teacher and coach, Miss Parr performs regularly with her colleagues at the Faculty of Music.

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NOTES

Sonata in G minor for two violins and continuo, Op. 2 No. 6

G.F. HANDEL

George Friderick Handel (1685-1759) was born in Halle (North Germany) where his musical abilities soon made themselves evident, rather to the annoyance of his father who intended Handel to study law. The sonatas opus 2 are thought to have originated from these early years in Halle under the tutelage of Handel's teacher, Zachow. Sonata #6 in G minor follows the model of the familiar Italian Sonata da Chiesa in its designated slow/fast/slow/fast ordering of movements. The opening Andante and second movement Allegro are imitative in texture, but with occasional use of colourful harmonies and affected, dissonant appoggiatura notes. The third movement Arioso is in the style of a minuet, while another dance form, the gigue, is prevalent in the fourth movement Allegro. Although Handel breaks no new ground with these early works, the continuo voice is notable for its frequent involvement in the thematic material and lively rhythmic movement.

Sonata for two violins in C, Op. 56

SERGEI PROKOFIEV

Sergei Prokofiev (1891-1953) wrote the Sonata in C for Two Violins Op. 56 in the autumn of 1932, just before his final return home to the Soviet Union. He had spent the previous eighteen years touring in America (he was appreciated there more for his virtuoso piano performances than for his compositions), and living in Paris where he composed this work. The short and pensive opening movement is a tight construction of expressive, repeated themes, which contrast greatly with the precise, clearly articulated dance-like phrases of the second movement Allegro. The scherzando ambience is reinforced by the snappy dialogues of dotted rhythms contained in this G minor movement. The third movement, also in G minor, is an intricate study in subtly-refined changes of low dynamic levels, using very lyrical themes. The fourth movement, re-establishing C major, embodies the spirit of Russian dance with its vigorous folk-like, ornamented melodies and stomping unison and chordal passages.

Grand Duo Concertante in E flat for clarinet and piano, Op. 48

CARL MARIA
VON WEBER

Carl Maria von Weber came to appreciate the power of the clarinet after hearing a performance by the famous German clarinet virtuoso H. Bärmann in 1811, for whom he subsequently wrote several works. The clarinet was a relative newcomer to the orchestra, becoming popular as recently as the last quarter of the eighteenth

century. Its rich depth and warmth are fully exploited in the first movement of the Grand Duo Concertante, written between 1815 and 1817 and first performed by Bärmann's rival. Significantly, it is not in sonata form, a form favoured by most composers of the time, but concentrates instead on giving equal prominence and opportunities for virtuoso display to both instruments. The second movement Andante opens with a 'song' for the clarinet answered by a powerful piano episode; the two are gradually reconciled and united. The rondo finale, a tour de force of shared and rival brilliance, is not without its moments of humour, as illustrated in the middle section where mock-serious, distressed calls in the clarinet are declaimed over a dark tremolo piano accompaniment. The humour of this operatic section is illustrated by the appearance of the rondo theme in the lower octaves of the piano.

Trio in A minor for violin, cello and piano

MAURICE RAVEL

Maurice Ravel was self-admittedly not a progressive force in modern composition. His Trio in A minor, written in 1914, recalls compositional devices from bygone eras. The opening movement is in a free sonata form whose themes are comprised of short rhythmic patterns. The title of the second movement, "Pantoum" is derived from a Malayan word used to describe a type of song in which lines one and three of the first verse are repeated as lines two and four of the next (all verses are four lines in length), continuing until the final verse refers back to the odd-numbered lines of verse one. The musical scherzo which comprises this movement follows this form while at the same time deriving its thematic material from the first movement. The passacaglia, which constitutes the third movement, is a baroque form in which a short rhythmic/melodic unit is used as the basis for a set of variations. The movement culminates in a rhapsodic finale which joins themes of all three movements in a last, happy fling. In defence of his 'neo-classical' style, Ravel said "I have always felt that a composer should put on paper what he feels and how he feels it -- irrespective of what the current style of composition may be".

Notes by Gerald Van Wyck

The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year there are many recitals by Faculty members and students as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information telephone 978-3744 or 978-3751.

Contributions for the scholarship or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome, and are eligible for an income tax receipt. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Ontario M5S 1A1. Telephone 978-3761.

UPCOMING EVENTS AT THE FACULTY OF MUSIC

- JANUARY 23 THURSDAY NOON SERIES LECTURE STEVEN STARYK,
CONCERTMASTER, THE TORONTO SYMPHONY
"THE ROLE OF THE CONCERTMASTER"
12.10 WALTER HALL FREE
- JANUARY 25 U OF T SYMPHONY ORCHESTRA MICHEL TABACHNIK,
CONDUCTOR RAVEL: ALBORADA DEL GRACIOSO
SAINT-SAENS: PIANO CONCERTO No. 2 IN G. MINOR
CHIA-CHIEN CHOU, SOLOIST; BRAHMS: SYMPHONY
No. 4
8 PM MACMILLAN THEATRE \$8.5 STUDENTS/SENIORS
- JANUARY 26 U OF T WIND SYMPHONY JOHN BARNUM, CONDUCTOR
WORKS BY SCHOENBERG, REED, ROSSINI, PERSICHETTI,
TCHAIKOVSKY, BARBER AND PROKOFIEV
3 PM MACMILLAN THEATRE \$3.00

NEXT FACULTY ARTISTS SERIES CONCERT

SATURDAY FEBRUARY 8, 1986